

Madrigals Book X

Star in the West



Clive Strutt

Cover Illustration: *The Love Potion* by Evelyn De Morgan

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ES Verlag



Composer's Note

The pieces comprising my tenth book of madrigals are settings of verse by five different poets, but all unified by the general theme of mystery and magic. The ten pieces can be performed in c. 30 minutes.

A new departure in technical terms has been the borrowing of music by other composers which appears here in the two pieces sub-titled *emprunt* — French for 'a borrowing.' This is by no means new in music: one famous example was G. F. Handel, who, when accused of stealing other men's compositions, is reported to have answered something along the lines of 'rescued, not stolen'! The 'borrowings' in the case of the *Madrigals Book X* relate to nos. 6 and 7, which both take material from academic textbooks: see the contents page below for details. From one of Bernhard Ziehn's books canonic material has been borrowed and the words of the poet fitted to the instrumental lines of the canons. From Hugo Norden's *The Technique of Canon* a basic outline canon was used for the music of Chorus 1, to which the very strange text of Rossetti's poem *Chimes* has been fitted. This is sung simultaneously with the text of the poem *Astarte Syriaca* on Chorus II, the whole piece providing a study in bi-tonality, where in effect Chorus I sings the notes found on the white keys of the pianoforte, and Chorus II those on the black. The allusion earlier to strangeness was prompted not just by a reading of the text, but also by comments of William Michael Rossetti, Dante Gabriel's younger brother. He says of *Chimes* (taken from *The Works of Dante Gabriel Rossetti* edited with preface and notes by William M. Rossetti, London, Ellis, 1911).

Some readers, it appears, vote this poem unintelligible, and others trivial. It may, however, less censoriously, be regarded from two points of view. 1) It is clearly an exercise in alliterative verse: if several l's or several h's can be got together with a fair amount of sequent significance, its end so far is attained. 2) It represents...a number of thoughts and images passing through the writer's mind in dreary dimness, when he was only too prone to gloomy impressions. The title itself, *Chimes*, prompts us that sound, as truly as sense, has been the guiding clue here.

The sub-title of Madrigals Book X, 'The Star in the West' is itself a borrowing, from a book on Aleister Crowley, the poet and practitioner of 'magick', by Captain (later Major-General) John Frederick Charles Fuller (1878-1966).

One other explanatory note is perhaps called for: piece no. 8 is titled *Ambigramma*. This is a slightly fanciful reference to, and attempt to use as a constructional method, the concept of the 'ambigram', which is essentially a visual image which is of something the same upside-down as the right way up — a sort of counterpart to the palindrome, perhaps. Ambigrams came to prominent notice in Dan Brown's novel *Angels and Demons*, and have been

developed by the author John Langdon (who co-operated with Brown in providing ambigrammatical material). Obviously, with a musical score it is much more difficult, if not impossible, to produce a literal visual ambigram: it has been attempted here only insofar as the visual appearance of the highest and lowest vocal parts mirror one another vertically.

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Moderato (♩ = 104)

1) "The Harp of Aengus" (W. B. Yeats)

5 A *mf*
E-dain came out of Mid-hir's hill, and lay be-side young

T B *mf*
Aen-gus in his tower of glass, — Where time is drowned in

f dim. — — — — — *mf* *f* *mf* *f*
o-dour-la-den winds — And Dru-id moons, — and mur-mur-ing of

cresc. — — — — — *mf* — — — — — *f dim. molto* — — — — — *p* *POCO A POCO ACCEL.* — — — — — *cresc.*
boughs, — And slee---py boughs, and boughs where ap-ples made of

(half-bar) (ACCEL.) — — — — — *mf* *p subito* *f* *mf* *f* *cresc.*
boughs, — And slee---py boughs, and boughs where ap-ples made of

(ACCEL.) — — — — — *mf* *p subito* *f* *mf* *f* *cresc.*
boughs, — And slee---py boughs, and boughs where ap-ples made of

(half-bar)
(ACCEL.) - - - - - A Tempo Primo

S 
 op-al and ru-by where ap-ples made Of
 and pale chry-so-lite

A 
 op-al and ru-by and pale chry-so-lite
 chry-so-lite

T 
 op-al and ru-by and pale chry-so-lite
 chry-so-lite

B 
 op-al and ru-by and pale chry-----
 Aw-ake


 op-al and ru-by and pale chry-----
 Aw-ake


 where ap-ples made Of op-als and ru-by and pale chry-so-----
 where ap-ples


 where ap-ples made Of op-als and ru-by and pale chry-so-----
 where ap-ples



(half-bar)

S *cresc. f*
 --- so-lite Aw-ake un-sleep-ing fires;
 un-sleep-ing fires;

A *crescendo f*

T *crescendo f*
 -lite Aw--ake un sleep--ing fires;
 made Of op---al and ru-by and pale chry-so-lite Aw-ake un-sleep-ing

B *cresc.*

S (half-bar) *mp Un poco più mosso mf*
 And wove se-ven strings, Sweet with all
 And wove se-ven strings, Sweet with all mus-ic,

A *mp mf*

T *mp mf*
 And wove se--ven strings, Sweet with all mus-ic,
 fires; And wove se--ven strings,

B *f mp cresc. mf*

S

mus-ic, out of his long hair, Be-
out of his long hair, Sweet with all mus-ic, Be-

A

Sweet with all mus-ic, Out of his long hair. Be-
Sweet with all mus-ic, out of his long hair. Be-

B

- cause her hands had been made wild by Love,
- cause her hands had been made wild by Love, made wild, wild by

A

- cause her hands had been made wild by Love, made wild by Love,
- cause her hands had been made wild by Love, made wild by

T

B

mus-ic, out of his long hair, Be-
out of his long hair, Sweet with all mus-ic, Be-
Sweet with all mus-ic, Out of his long hair. Be-
Sweet with all mus-ic, out of his long hair. Be-
- cause her hands had been made wild by Love,
- cause her hands had been made wild by Love, made wild, wild by
- cause her hands had been made wild by Love, made wild by Love,
- cause her hands had been made wild by Love, made wild by

ACCELERANDO

crescendo

S A wild by Love.

Love

wild by Love.

When Mid-hir's wife had changed her

T B

ACCELERANDO

S A

to a fly, — He made a harp — with Dru-id ap-ple-wood That

T B

S A

she — a-mong her winds — might know he wept; — And from that hour he has

T B

S A

watched ov-er none — But faith-ful lo-vers.

T B

Adagio

2) "Symbols" (W. B. Yeats)

S A

A Storm-bea-ten old watch-tower, A blind her-mit

T B

rings the hour. All - des-roy-ing sword-blade

S A

T B

still Car-ried by the wan-der-ing fool. Gold-sewn

S A

T B

silk on the sword-blade. Beau-ty and fool to-ge-ther

S A

T B

S
A

f mp sub. mf p ff f 3

Handwritten musical score for a single staff, likely a bass line. The notation includes various dynamics (f, sub. mp, mf, ff), articulation (accents), and complex rhythmic patterns including triplets and sixteenth notes. The staff is marked with a 'T' and 'B' at the beginning, indicating a specific instrument or part.

Handwritten musical score for 'S.A.' in treble clef, 3/4 time. The score includes various dynamics and articulations: *sub. ff*, *mf*, *f*, and *mf*. It features a variety of note values, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line.

Handwritten musical score for Tuba (T.B.) in 3/4 time. The score includes dynamic markings: *sub. ff*, *mf.*, and *f*. The notation features a 3-measure rest at the beginning, followed by a 2-measure rest, and then a series of notes with slurs and accents. The key signature has one flat (B-flat).

Handwritten musical score for a single melodic line on a grand staff. The notation includes various dynamics (f, mf, f sub.), articulation (accents), and complex rhythmic patterns with triplets and sixteenth notes. The piece concludes with a double bar line and repeat dots.

[illegible]

Handwritten musical score for a single staff, likely a bass line. The key signature is one flat (B-flat). The time signature is 2/4. The score includes dynamic markings: *mp* (mezzo-piano), *cresc.* (crescendo), and *mf* (mezzo-forte). There are several triplet markings ($3=2$) and a repeat sign. The notation includes eighth notes, quarter notes, and a half note, with some notes beamed together in groups of three.

Handwritten musical score for Soprano (S) and Tenor/Bass (T/B) voices. The score is written on four staves, with the first two staves for the first system and the next two for the second system. The key signature is one flat (B-flat) and the time signature is 4/4. The first system includes lyrics: "[v.3] Love that is strong as a king, Love, through the gate that is". The second system includes lyrics: "[v.3] born, Sing!". The score features various musical notations including triplets, dynamics (f, ff, mf, cresc.), and articulation marks. The first system ends with a double bar line, and the second system also ends with a double bar line.

S
A

[v.3] Love that is strong as a king, Love, through the gate that is

T
B

S
A

[v.3] born, Sing!

T
B

4) "A Sea-Spell (For a Picture)"
(Dante Gabriel Rossetti)

Un poco allegro

S
A

Her lute hangs sha-dowed in the ap-ple-tree, while

T
B

S
A

flash-ing fin-gers weave the sweet-strung spell Be-tween its chords;

T
B

(half-bar)

S

and as the wild notes swell, the sea-bird for those bran-ches leaves the

A

T

and as the wild notes swell, the sea-bird for those bran-ches leaves the

B

S *mp* *cresc.* *mf* *dim.*



The sea-bird for those bran-ches, leaves the sea, leaves the
sea. The sea-bird leaves the sea, for those

A *mp* *mp* *cresc.* *mf* *dim.*



T *mp* *mp* *cresc.* *mf* *dim.*



The sea-bird leaves the
sea. The sea - - - bird leaves the sea, for those bran-ches,

B *cresc.* *mf* *dim.*




S *mp* *mf* *cresc.*

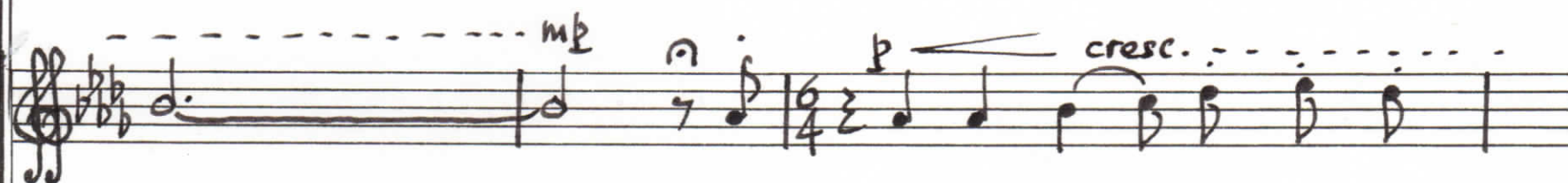


sea. But to what sound her list-ening
bran-ches leaves the sea.

A *mp* *mf* *cresc.*

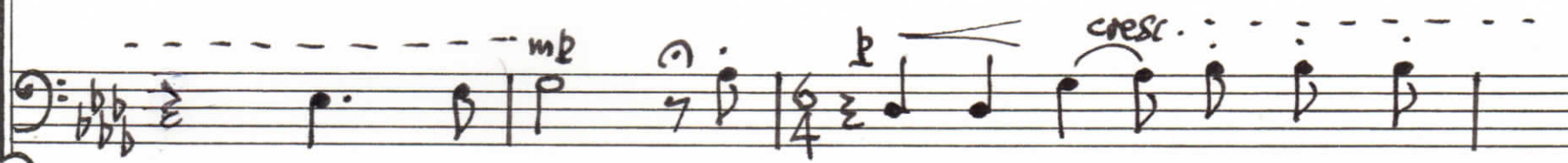


T *mp* *mf* *cresc.*



sea. But to what sound her list-ening
leaves the sea.

B *mp* *mf* *cresc.*



S
A

ear stoops she? What ne-ther-world gulf-whis-pers doth she

T
B

ear stoops she? What ne-ther-world gulf-whis-pers doth she

S

hear, In ans-wering ech-oes

From what
from what pla-ni-sphere A--

A

hear, In ans-wering ech-oes


T

hear, In ans-wering ech-oes

From what
from what pla-ni-sphere A--

B

hear, In ans-wering ech-oes


S 
 pla-ni-sphere, ——— A-long the wind, a-long the es-tua-
 --long the wind, a-long the wind, from what pla-ni-sphere, ——— a-long the

A 

T 

pla-ni-sphere, ——— A-long the wind, a-long the es--tua--
 -long the wind, a-long the wind, from what pla-ni-sphere, ——— a-long the

B 

Sop. -- ry? ——— pp 
 Alt. es ---- tua-ry? } She sinks in-to her spell: and when full soon her lips move and she
 Ten. -- ry? ———

T 
 Bass: es -- tua-ry? 
 S 

soars in-to her song, What crea-tures of the mid--most main shall

T 

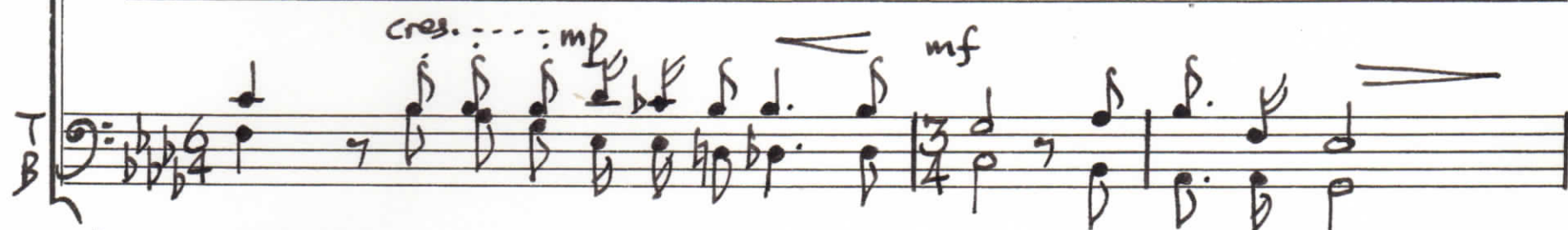
S A 

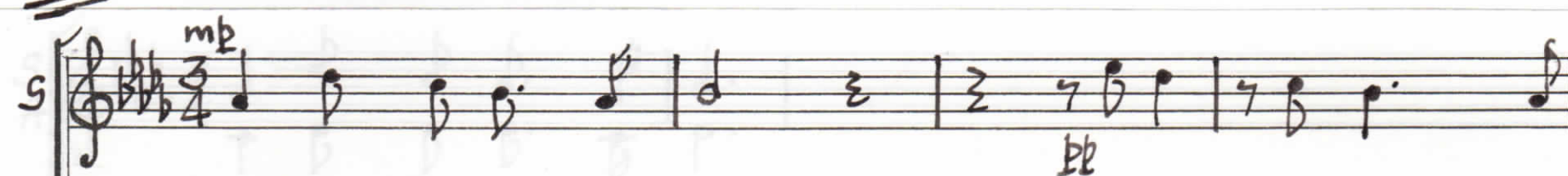
throng — In fur-rowed surf-clouds to the sum-mon-ing rune; Till

T B 

S A 

he, — the fa-ted ma-ri-ner, hears her cry And up her rock,

T B 

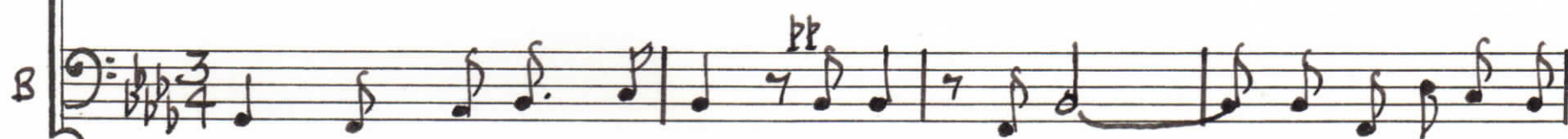
S 

bare-breast-ed, comes to die? Till he, the fa-----ted
Till he, the fa-----ted ma-ri-

A 

T 

bare-breast-ed, comes to die? Till he, the fa-----ted ma---
Till he, Till he — the fa-ted ma-ri-

B 

Handwritten musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The score is in G major (one sharp) and 4/4 time. The lyrics are: "ma -- ri-ner, hears her cry, comes to die?" and "-ner, hears her cry, comes to die?". The music features a crescendo leading to a fortissimo (f) dynamic, followed by a dim. molto (dim. molto) and ending at ppp (pianissimo).

Soprano (S): *cresc. --- f dim. molto --- ppp*
ma -- ri-ner, hears her cry, comes to die?
-ner, hears her cry, comes to die?

Alto (A): *cresc. --- f dim. molto --- ppp*
ma -- ri-ner, hears her cry, comes to die?
-ner, hears her cry, comes to die?

Tenor (T): *cresc. --- f dim. molto --- ppp*
ma -- ri-ner, hears her cry, comes to die?
-ner, hears her cry, comes to die?

Bass (B): *cresc. --- f dim. molto --- ppp*
ma -- ri-ner, hears her cry, comes to die?
-ner, hears her cry, comes to die?

5) "One Kiss" (Aleister Crowley)

Largo

S A

legg.

pp *f* *p* *dim.*

One kiss, like snow, to slip, Cool fra-grance from thy lip To melt on

T B

pp *f* *pp* *cresc.* *mf* *p*

S A

pp *f* *ff* *mf* *f* *mp* *ACCELERANDO* *cresc.*

mine; One kiss, a white-sail ship To laugh and leap and

T B

ff *mp* *ACCELERANDO* *crescendo sempre*

S A

(ACCEL.) *mf* *dim.* *A TEMPO* *lunga* *mp* *mf* *RITENUTO*

dip Her brows di--vine; One kiss, a star-beam faint With

T B

(ACCEL.) *mf* *dim.* *A TEMPO* *lunga* *mp* *mf* *RITENUTO*

Molto meno mosso.

S A

mf *f* *mp* *mf* *f* *3.* *mf*

love of a sweet saint, Sto-len like a sac-ra-ment In the

T B

mf *f* *mp* *mf* *f* *3.* *mf*

Allegretto leggiero

mf *subito f* *mp cresc.*

night's shrine! One kiss, like moon-light cold Light-ning with flo---ral

mf *subito f* *mp cresc.*

gold — The lake's low — tune; One kiss, one flower to fold,

mf *cresc.* *dim.*

On its own ca-lyx — rolled at night, in June! One — kiss, like dew-fall,

mf *dim.*

drawn — A veil o'er leaf and lawn — Mix — night, — and noon, — and —

Handwritten musical score for Soprano (S) and Alto (A) voices, featuring lyrics: dawn, Dew, flower, and moon!

The score is written on two staves. The top staff is for Soprano (S) and the bottom staff is for Alto (A). The key signature is one sharp (F#) and the time signature is 3/4.

Lyrics: dawn, Dew, flower, and moon!

Handwritten Annotations:

- Top Staff (Soprano):**
 - First measure: *dim.* (diminuendo), with a bracket above indicating a half note followed by a quarter note.
 - Second measure: *mf* (mezzo-forte), with a bracket above indicating a half note followed by a quarter note.
 - Third measure: *p* (piano), with a bracket above indicating a half note followed by a quarter note.
 - Fourth measure: *mf* (mezzo-forte), with a bracket above indicating a half note followed by a quarter note.
 - Fifth measure: *p* (piano), with a bracket above indicating a half note followed by a quarter note.
- Bottom Staff (Alto):**
 - First measure: *dim.* (diminuendo), with a bracket above indicating a half note followed by a quarter note.
 - Second measure: *p* (piano), with a bracket above indicating a half note followed by a quarter note.
 - Third measure: *mf* (mezzo-forte), with a bracket above indicating a half note followed by a quarter note.
 - Fourth measure: *p* (piano), with a bracket above indicating a half note followed by a quarter note.
 - Fifth measure: *mf* (mezzo-forte), with a bracket above indicating a half note followed by a quarter note.

The score includes various musical notations such as notes, rests, and dynamic markings (*dim.*, *mf*, *p*). The lyrics are written below the staves, aligned with the corresponding notes.

6) EMPRUNT I: "Riddles of Merlin" (Alfred Noyes)
PARS PRIMA: 'Dialogo'

Andante

mf

As I was walk-ing a-lone by the sea, "What is that whis-per?"

mp *mf* *f* *mf* *mp*

Said Mer-lin to me. "On-ly," I ans-wered, "The

cresc. *mf*

sigh of the wave" - re-plied Mer-lin

"Oh, no," " 'Tis the

Handwritten musical score for SATB choir, page 19. The score is written in G major (one sharp) and 3/8 time. It features four staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are written below the staves, and musical markings such as dynamics, articulation, and phrasing are included.

First System:

- Soprano:** Musical notation with a fermata. Markings: $\leftarrow d. = d. \rightarrow$, *mf dim.*, *mp*.
- Lyrics:** As I lay dream-ing in church-yard
- Alto:** Musical notation with a fermata. Markings: *cresc.*, *f dim. subito molto*, *pp*.
- Lyrics:** grass on your grave."

Second System:

- Soprano:** Musical notation with a fermata. Markings: $\leftarrow d. = d. \rightarrow$.
- Lyrics:** ground. said Mer--lin, "The
- Alto:** Musical notation with a fermata. Markings: $\leftarrow d. = d. \rightarrow$.
- Lyrics:** "List-en," "what is that sound?"

Third System:

- Soprano:** Musical notation with a fermata. Markings: $\leftarrow d. = d. \rightarrow$.
- Lyrics:** green grass is grow-ing," I ans-wered; but he Chuck-led
- Alto:** Musical notation with a fermata. Markings: $\leftarrow d. = d. \rightarrow$.
- Lyrics:** "Oh,

Fourth System:

- Soprano:** Musical notation with a fermata. Markings: $\leftarrow d. = d. \rightarrow$.
- Lyrics:** no! 'Tis the sound of the sea."
- Alto:** Musical notation with a fermata. Markings: $\leftarrow d. = d. \rightarrow$.
- Lyrics:** As I went home-ward At

Fifth System:

- Soprano:** Musical notation with a fermata. Markings: $\leftarrow d. = d. \rightarrow$.
- Lyrics:** no! 'Tis the sound of the sea."
- Alto:** Musical notation with a fermata. Markings: $\leftarrow d. = d. \rightarrow$.
- Lyrics:** As I went home-ward At

Handwritten musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The score is written on five systems of staves, with lyrics in Italian. The key signature is B-flat major (two flats) and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings (p, mp).

System 1:

Soprano (S): $\overleftarrow{\text{d} = \text{d} \rightarrow}$ dusk by the shore, $\overleftarrow{\text{d} = \text{d} \rightarrow}$ Said Mer-lin once more.

Alto (A):

Tenor (T):

Bass (B):

System 2:

Soprano (S): $\overleftarrow{\text{d} = \text{d} \rightarrow}$ "What is that crim-son?"

Alto (A):

Tenor (T):

Bass (B):

System 3:

Soprano (S): $\overleftarrow{\text{d} = \text{d} \rightarrow}$ "On-ly the sun," I said, $\overleftarrow{\text{d} = \text{d} \rightarrow}$ "Sink-ing to rest" - he said,

Alto (A):

Tenor (T):

Bass (B):

System 4:

Soprano (S): $\overleftarrow{\text{d} = \text{d} \rightarrow}$ "Sun-set for East,"

Alto (A):

Tenor (T):

Bass (B):

System 5:

Soprano (S): $\overleftarrow{\text{d} = \text{d} \rightarrow}$ "Sun-rise for West."

Alto (A):

Tenor (T):

Bass (B):

Segue PARS ALTERA ('Monologo')

Empty staves for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices.

PARS ALTERA: 'Monologo'

(Founded on canons from 'Canonic Studies' by Bernhard Ziehn, re-publ. 1976 by Kahn and Averill: [1] Two Canons, rectus et inversus, bars 4-31 incl.; [2] Canon in the fifth, bars 35/6 - 45; [3] Two canons at the fifth and fourth with simultaneous commencement of all parts - bars 49-82; [4] Canon in the fifth, and symmetrical inversion - bars 84 - 136.)

Largo

Soprano (S): Tell me, Mer-----lin, — It is I

Tenor (T): Tell me, Mer-----lin, — It is I

Soprano (S): Who call thee, af---ter a thou-sand Springs Tell me by what wi-zar-

Alto (A): Who call thee af-----ter a thou-sand Springs Tell me

Tenor (T): Who call thee, af---ter a thou-sand

Bass (B): Who call thee af----

Baritone (B): Who call thee, af---ter a thou-sand

Bass (B): Who call thee af----

9

dim...mf

sop. -dry The white foam wakes in whi-----ter wings Where surf and
ALTO by what wiz-ar--dry The white foam wakes in whi-----ter

A

dim...mf

T

dim...mf

TEN. Springs Tell me by what wi---zar-dry The white foam wakes in
BASS-ter a thou-sand Springs Tell me by what wi-zar-dry The

B

dim...mf

13

dim...mp

sop. sea-----gulls toss and cry like sis-ter flakes, as they mount and
ALTO wings Where surf and sea-----gulls toss and cry like sis-ter

A

dim...mp

T

dim...mp

TEN. whi-----ter wings Where surf and sea-----gulls toss and cry
BASS white foam wakes in whi-----ter wings Where surf and sea-----gulls

B

dim...mp

(17)

SOP fly, _____ Flakes _____

ALTO - flakes fly, _____ as they mount, as they _____

TEN. _____ Like sis-ter flakes, as they mount and fly, Flakes

BASS toss and cry Like sis--ter-flakes, as they mount and fly, Flakes that the great _____

B _____ cresc. ---

(22)

SOP. _____ that the great sea flings on high, flings _____ on high, To

ALTO mount and fly, _____ flakes that the great sea flings, flings _____ on

TEN. that the great sea flings on high, To kiss each oth---er,

BASS sea flings on high, Like sis--ter-flakes, as they _____

B _____ f mp

26 *mp*

SOP. kiss each oth--er, To kiss each oth-er and

ALTO high, To kiss each oth---er, To kiss each

f

TEN. Kiss, To kiss each oth---er, kiss each

BASS mount and fly, Flakes that the great sea flings on

cresc.

30 $\leftarrow d = d \rightarrow$

SOP. die, and die. Tell me, Mer-lin, tell me why

ALTO oth---er and die. Tell me, Mer-lin, tell me why

pp

TEN. oth-er and to die. Tell me, Mer-lin, tell me why

BASS high, To kiss and die. Tell me, Mer-lin, tell me why. These

f *dim. subito* *mp* *pp* *mp*

35

SOP. These

ALTO These de-li-cate things that

TEN. These de-li-cate things that feast on

BASS de-li-cate things that feast on flowers, Red

38

SOP. de-li-cate things that feast on flowers, Red Ad-----mi-

ALTO feast on flowers, Red Ad-----mi--ral, brown fri-til-----la--

TEN. flowers, Red Ad----mi----ral, brown fri-til-la-ry,

BASS Ad---mi---ral, brown fri-til-la-ry, Sis-----ter the

dim. f cresc. dim. mp mf

41

SOP. *f* *dim.* *mp* -ral, brown fri-til-----la-ry, Sis-ter the flowers, yet sail the

ALTO --ry, Sis-ter the flowers, yet sail the sky, Frail ships

A *dim.* *mp*

T *dim.* *mp* (=) Sis-----ter the flowers, yet sail the sky, Frail

BASS flowers, yet sail the sky, Frail ships that cut their

B *dim.* *mp*

(half-bar)

44

SOP. sky, Frail ships fly their co-lours still.

ALTO that still fly the co-lours we know them by.

A *dim.*

T *dim.*

TEN. ships that cut their ca-bles, yet still fly their co-lours.

BASS ca-bles, yet fly The co-lours we know them by.

B *dim.*

46 *pp* *mf* Adagio

S SOP. Tell me, Mer-lin, tell me why, The sea's cha-o--tic co-----lour grows in-

ALTO Tell me, Mer-lin, tell me why, The sea's cha--o--tic co-----lour grows

A *pp* *mf*

T TEN. Tell me, Mer-lin, tell me why, The sea's cha-o----tic, cha-o-tic co----lour grows

BASS Tell me, Mer-lin, tell me why, The sea's cha--o--tic co-----lour grows

B *pp* *mf*

(half-bar) 52

S sop. -to these rain-bow fish whose Ty-rian dye In scales of gold and

ALTO in----to rain---bow fish whose Ty-rian dye In scales of gold and

A

T TEN. in----to rain--bow fish whose Ty--rian dye In scales of gold and

BASS in----to rain---bow fish whose Ty---rian dye In scales of gold and

B

55

S sop. green re-ply To blue---striped mack--er-el — waves, to kelp-brown —

ALTO green re---ply — To blue---striped mack--er-el — waves, to kelp-brown

A

T TEN. green re-ply — To blue---striped mack--er-el — waves, to kelp-brown —

BASS green re--ply — To blue----striped mack-----er-el waves, to kelp -brown —

B

59

S sop. caves, — And deep-sea blooms of gold and green and rose; — Why —

ALTO caves, — And deep---sea blooms of gold and green and rose; Why —

A

T TEN. caves, — And deep---sea blooms of gold and green and rose; Why —

BASS caves, — And deep---sea blooms of gold and green and rose; Why —

B

63



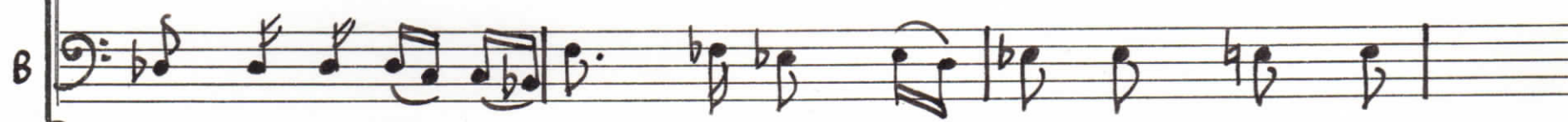
SOP. co-lours the sea at ran-dom throws Were or-dered to this

ALTO co--lours the sea at ran-dom throws Were or-dered to this

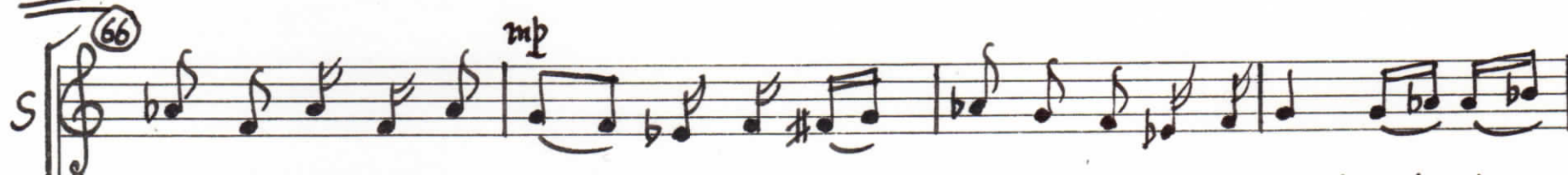


TEN. co--lours the sea at ran-dom throws Were or-dered to this

BASS co--lours the sea at ran---dom throws Were or-dered to this

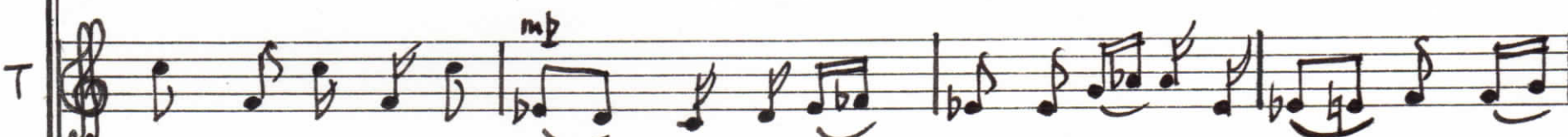


66



SOP. liv-ing har-mo-ny, This lit-tle world, no big-ger than the hand, Glid-ing

ALTO liv-ing har-mo-ny, This lit-tle world, no big-ger than the hand, Gli--ding



TEN. liv--ing har-mo-ny, This lit-tle world, no big-ger than the hand, Glid-ing

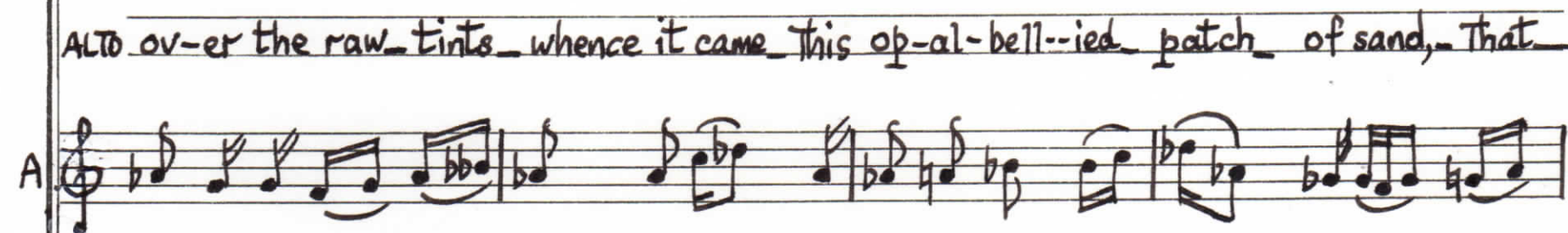
BASS liv--ing har-mo-ny, This lit-tle world, no big-ger than the hand, Glid-ing



70



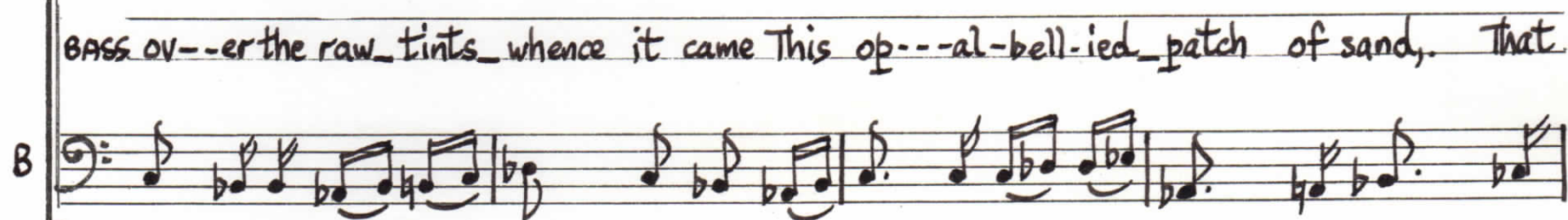
sop. ov-er the raw tints_ whence it came This op---al-bell-ied patch of sand, That



ALTO ov-er the raw tints_ whence it came This op-al-bell-ied patch_ of sand, That



TEN. ov-er the raw tints_ whence it came This op---al-bell-ied patch of sand, That

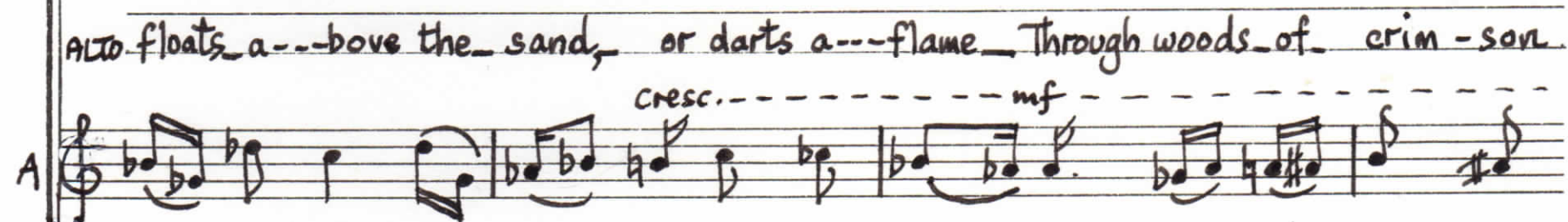


BASS ov--er the raw tints_ whence it came This op---al-bell-ied patch of sand, That

74



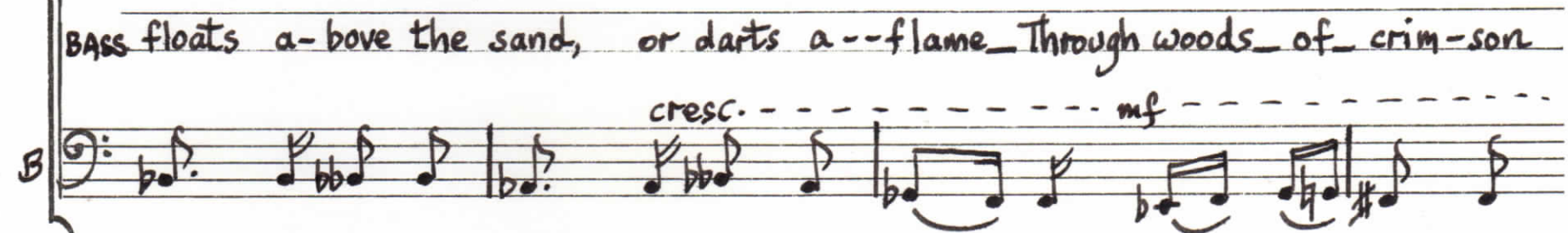
sop. floats a--bove the sand, or darts a---flame Through woods of crim-son



ALTO floats a---bove the sand, or darts a---flame Through woods of crim-son



TEN. floats a-bove the sand, or darts a---flame Through woods of crim-son



BASS floats a-bove the sand, or darts a--flame Through woods of crim-son

(half-bar) (78) f *sempre diminuendo*

S sop. -lake and flowers with-out a name, with-out a name,

ALTO -lake and flowers with-out a name, with-out a name,

A *f* *sempre diminuendo*

T TEN. -lake and flowers with-out a name, with-out a name,

BASS -lake and flowers with-out a name, with-out a name,

B *f* *sempre dim.*

(82) Moderato *p* *mp*

S sop. with-out a name. In pla-ne-

ALTO with-out a name. See all their tints a-round its bo-dy-

A *p* *p* *mp*

T TEN. with-out a name.

BASS with-out a name.

B *p*

89

mf

Sop. *mf* *mp* *mf* *mp*

sop. -ta---ry or---der. Moon, star, Are not more
 alto strewn. Sun, Are not more con-stant to their tune

mp cresc. *mf* *dim.* *mp*

A

T

TEN.

BASS

star, sun, moon,

mp *mf* *subito mp*

B

94

cresc. *f* *dim.* *mf* *mp*

Sop. con-stant to their tune Than those light scales of
 ALTO than those light scales of co---lour are; Where each re--

cresc. *mf* *mp*

A

mp cresc. *f* *dim.* *mf* *mp*

T

TEN. Than those light scales of co-----lour are; Where each re--

BASS Are not more con-stant to their tune Than those light scales of

crescendo *f* *dim.* *mp*

B

98

SOP. co-lour are; Where each re-peats the glo-ry of his
 ALTO -peats the glo-ry of his neigh-bour,

A

T

TEN. -peats the glo-ry In the same pat-tern, with the
 BASS co-lour are; Where each re-peats his neigh-bour's glo-

B

99

SOP. neigh-bour, In the same pat-tern, with the same de--
 ALTO In the same pat-tern, with the same de-light, True

A

T

TEN. same de-light, The pa-lette of rich
 BASS -ry. As if, with-out the ar-tist's la-bour, should

B

106

mp cresc. *f* *dim.* *mp* *pp*

SOP. -light. True to the lost De-sign-er's lost de-sign. Tell me,
 ALTO to the De-sign-----er's lost de-sign. Tell me,

dim. *mf* *mp* *pp*

A

dim. *mf* *dim.* *mp* *pp*

T

TEN. cha-os and old Night, Sun, moon, star. Tell me,
 BASS spawn a my-riad pic-----tures, ev-ery line. Tell me,

mf *mp* *pp*

B

111

mf sub.

SOP. Mer-lin, for what eye
 ALTO Mer-lin, for what eye

A

T

TEN. Mer-lin, for what eye Ga-thers and grows this cos--mic har---mo---
 BASS Mer-lin, for what eye Ga-thers and

mf

B

(117)



SOP.

Can sea-gulls feed, — or fish-----es

ALTO



TEN. ...ny?

Did Ne-science this de-light cre-ate To lure the con-ger to his

BASS grows

this cos-----mic har-----mo-----ny?

If this be



(122)



SOP. brood

on mu-sic fit — for an-gels' food? Did Ne-science

ALTO

Can sea-gulls feed,

or fish-----es

brood

on



TEN. mate?

If this be all

that Sci-----ence tells The

BASS all that Sci-ence tells the nar-row-est church may peal

its



(126)



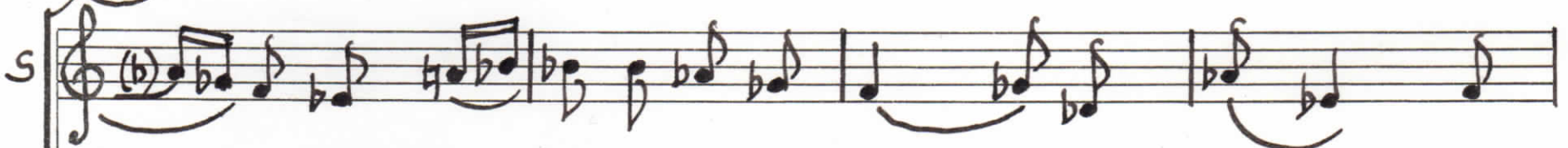
SOP. this de-light cre-ate to lure the con-ger to
ALTO mus-ic fit for an-gels' food? Can sea-gulls feed, or fish-es



TEN. nar--row-est church may peal its bells,
BASS bells, may peal, may peal its bells, And



(130)



SOP. his mate? If this be all that Sci-----ence tells The
ALTO brood On mus-ic fit for an-gels'



TEN. And Mer---lin work new mi--ra--cles; While ev'-ry dream---er,
BASS Mer-----lin work, And Mer-lin work, work new mi--ra--



134

Largo $\leq f$

S

SOP. nar-----row-est church may peal its bells; And Mer-lin

ALTO food? If this be all that Sci-----ence tells; And Mer-lin

A

T

TEN. May, may won-der on, un-til he die; And Mer-lin

BASS -cles, And Mer-lin work new mi-----ra cles; And Mer-lin

B

S
A

mi-ra-cles; While ev-'ry dream-er, ev-en as I, may

T
B

S
A

won--der on un-til he die.

T
B

7) EMPRUNT II: INCANTESIMO per dui cori a 4

(Dante Gabriel Rossetti):

Coro Primo: "Chimes" – Duo Canones Cancrizantes qui uno et eodem tempore sunt (after Hugo Norden);

Coro Secondo (uno et eodem tempore):

"Astarte Syriaca" (fantasia pentatonica)

Moderato

Handwritten musical score for four voices (S1, A1, T1, B1) and two additional voices (S2, A2, T2, B2). The score is in 4/4 time and features a key signature of one flat (Bb). The tempo is marked "Moderato".

Coro Primo (S1, A1, T1, B1):

- First System:** S1 and A1 have a treble clef, T1 and B1 have a bass clef. Dynamics include *cresc.*, *mf*, and *sub. mp*. The lyrics are: "Ho-ney flowers to the ho-ney-comb, And the Ho-ney-bee's from home."
- Second System:** S1 and A1 have a treble clef, T1 and B1 have a bass clef. Dynamics include *cresc.*, *mf*, *sub. mp*, *dim.*, and *pp*. The lyrics are: "A ho-ney-comb and a Ho-ney flower, And the bee shall have his hour. A"

Coro Secondo (S2, A2, T2, B2):

- Third System:** S2 and A2 have a treble clef, T2 and B2 have a bass clef. Dynamics include *ppp*. The lyrics are: "Mys -----"

The score includes various musical notations such as triplets, slurs, and dynamic markings.

cresc. poco - - - - - *p*

S1
A1

ho - neyed heart for the ho - ney - comb, And the hum - ming bee - flies

cresc. poco - - - - -

T1
B1

S2
A2

p. *f subito*

--te-- --ry: *lo!*

T2
B2

f subito

f sub. e pesante *meno pesante dim.*

S1
A1

home. A hea - vy heart in the ho - ney flower, And the bee has had his hour.

f sub. e pesante *meno pesante dim.*

T1
B1

cresc. - - - - - *ff* *mf*

S2
A2

be - - twixt the sun and

cresc. - - - - - *ff* *mf*

T2
B2

mf mp leggiero

S1
A1

mf

dim.

[v.II] A ho-ney cell's in the ho-ney-suck-le, And the ho-ney bee knows it

T1
B1

mf mp leggiero

mf

dim.

S2
A2

dim.

sfz cresc.

moon As---tar---

T2
B2

dim.

sfz cresc.

(Half-bar) *mp*

S1
A1

cresc.

mf

cresc.

well. The ho-ney-comb has a heart of ho-ney And the hum-ming bee's

T1
B1

mp

cresc.

mf

cresc.

(Half-bar)

S2
A2

f

mp

mf

dim.

te of the Sy---ri---ans:

T2
B2

f

mp

mf

dim.

Handwritten musical score for a choral ensemble, page 41. The score is divided into two systems, each featuring Soprano (S1, S2), Alto (A1, A2), Tenor (T1, T2), and Bass (B1, B2) parts. The lyrics are written below the vocal staves.

System 1:

- S1/A1:** *f* *mf cresc.* *f* *dim.*
so bon-ny. A ho-ney-flower's the ho-ney-suc-kle, And the bee's in the
- T1/B1:** *f* *mf cresc.* *f* *dim.*
so bon-ny. A ho-ney-flower's the ho-ney-suc-kle, And the bee's in the
- S2/A2:** *p* *f* *dim.*
Ve-nus Queen
- T2/B2:** *p* *f* *dim.*
Ve-nus Queen

System 2:

- S1/A1:** (Half-bar) *p* *poco a poco crescendo* *mp* *mf*
ho-ney-bell. The ho-ney-suc-kle is sucked of ho-ney, And the bee is
- T1/B1:** (Half-bar) *p* *poco a poco crescendo* *mp* *mf*
ho-ney-bell. The ho-ney-suc-kle is sucked of ho-ney, And the bee is
- S2/A2:** (Half-bar) *mf* *mp* *crescendo*
Ere Aph-
- T2/B2:** (Half-bar) *mf* *mp* *crescendo*
Ere Aph-

f *mf* *Molto più mosso*
mp leggiero

COROS I
S1 A1
T1 B1
heav-y and bon-ny. *[v. III]* Brown shell first for the but-ter-fly, and a bright wing

f *mf*
mp leggiero

COROS II
S2 A2
T2 B2
mf *dim.* *Molto più mosso*
-----ro-di--te was. In sil----- *cresc.*

mf *dim.* *p* *cresc.*

(Half-bar) *mp* *mf cresc.*

COROS I
S1 A1
T1 B1
by and by, But-ter-fly, good-bye to your shell, And, bright wings speed you well.

mf cresc.

(Half-bar) *mf* *dim.* *mp*

COROS II
S2 A2
T2 B2
--ver sheen Her two--fold gir-----dle

mf *dim.* *mp*

Handwritten musical score for a choral ensemble, page 43. The score is written for Soprano I (S1), Alto I (A1), Tenor I (T1), Bass I (B1), Soprano II (S2), Alto II (A2), Tenor II (T2), and Bass II (B2). The lyrics are: "Bright lamp-light for the but-ter-fly And a burnt wing by and by. clasps the in-----fi--nite boon But-ter-fly, Al-as for your shell, And, bright wings, fare you well. of bliss". The score includes various musical notations such as dynamics (f, sub.mp, dim., p, cresc.), articulation (accents), and phrasing slurs. The lyrics are written on lines below the staves.

Chorus I:

S1 A1: *f.* Bright lamp-light for the but-ter-fly And a burnt wing by and by. *sub.mp dim. p*

T1 B1: *f.* Bright lamp-light for the but-ter-fly And a burnt wing by and by. *sub.mp dim. p*

Chorus II:

S2 A2: *cresc. f.* clasps the in-----fi--nite boon

T2 B2: *cresc. f.* clasps the in-----fi--nite boon

Verse:

S1 A1: (Half-bar) But-ter-fly, Al-as for your shell, And, bright wings, fare you well.

T1 B1: (Half-bar) But-ter-fly, Al-as for your shell, And, bright wings, fare you well.

S2 A2: (Half-bar) of bliss *dim.*

T2 B2: (Half-bar) of bliss *dim.*

Handwritten musical score for a choral ensemble, page 44. The score is written for four parts: Soprano 1 (S1), Alto 1 (A1), Soprano 2 (S2), and Alto 2 (A2). The lyrics are written below the staves.

First System:

S1 A1: *mf* Lost love-la-bour and lul-la-by, And low-ly let love lie. Lost

S2 A2: *mf* where --- of the heaven and

Second System:

S1 A1: love-mor-row and love fel-low And love's life ly-ing low. Love --

S2 A2: *dim.* earth *mp* com --- mune: And

(Part-bar)

S1
A1

-- torn la-bour and life laid by, And low-ly let love lie. Late love-long-ing

T1
B1

(Part-bar)

S2
A2

from her neck's in--clin---ing flower - stem

T2
B2

S1
A1

and life-sor--row And love's life ly-ing low. Beau-ty's bo-dy and ben-i-
(u.V)

T1
B1

S2
A2

lean Love-----freight-----ed lips

T2
B2

Handwritten musical score for a choral ensemble, featuring Soprano I (S1), Alto I (A1), Tenor I (T1), Bass I (B1), Soprano II (S2), Alto II (A2), Tenor II (T2), and Bass II (B2). The score is written in 4/4 time and includes lyrics and musical notation.

Section 1:

S1 A1: *p sub. 3*
 T1 B1: *p sub. 3*
 S2 A2: *mf*
 T2 B2: *mf*

Lyrics: -son With a bo-som flower new-blown. Bit-ter beau-ty and bless--ing

and ab-----so-----lute

Section 2:

S1 A1: *dim. mp*
 T1 B1: *dim. mp*
 S2 A2: *dim. mp*
 T2 B2: *dim. mp*

Lyrics: bann'd With a breast to burn and brand. Beau-ty's bower in the dust o'er-blown

eyes that wean the

Handwritten musical score for a choral ensemble, page 47. The score is written for Soprano I (S1), Alto I (A1), Tenor I (T1), Bass I (B1), Soprano II (S2), Alto II (A2), Tenor II (T2), and Bass II (B2). The music is in 4/4 time and features various musical notations including triplets, crescendos, and dynamic markings.

Section 1:

- S1/A1:** Melodic line with triplets and a crescendo. Lyrics: "With a bare white breast of bone. Bar-ren beau-ty and bower of"
- T1/B1:** Melodic line with triplets and a crescendo.
- S2/A2:** Sustained notes with a crescendo and a dynamic marking of *mf*. Lyrics: "pulse of hearts"
- T2/B2:** Sustained notes with a crescendo and a dynamic marking of *mf*.

Section 2:

- S1/A1:** Melodic line with triplets and a crescendo. Includes a "(Half-bar)" annotation. Lyrics: "sand With a blast on eith-er hand. Bur-ied bars in the break-wa---"
- T1/B1:** Melodic line with triplets and a crescendo. Includes a "(Half-bar)" annotation.
- S2/A2:** Sustained notes with a crescendo and a dynamic marking of *f*. Includes a "TEMPO COME PRIMO (Moderato)" annotation. Lyrics: "to the spheres?"
- T2/B2:** Sustained notes with a crescendo and a dynamic marking of *f*. Includes a "TEMPO COME PRIMO (Moderato)" annotation.

(Half-bar) mf p subito *f subito (e pesante)*

S1
A1

COROI

--ter And bub-ble of the brim-ming_ weir. Bo-dy's blood in the break-wa--ter

mf p subito *f subito (e pesante)*

T1
B1

(Half-bar) *p cresc. 3* *f*

S2
A2

COROII

do---mi---nant tune.

p cresc. 3 *f*

T2
B2

S1
A1

COROI

And a bur-ied bo-dy's bier. Bur-ied bones in the break-wa-ter_ And

T1
B1

ff *mf sub.*

S2
A2

COROII

Torch - - - - bear - - - - ing, her

ff *mf sub.*

T2
B2

(Half-bar)

S1
A1

CORO H

T1
B1

S2
A2

CORO H

T2
B2

hub-ble of the brawl-ing weir. Bit-ter tears in the break-wa-ter And a

sweet mi---ni---sters Com---pel all

break-ing heart to bear. Hol-low heaven and the hur-ri-cane And

throne of light be---yond the sky and

pesante

S1
A1

hur-ry of the hea-vy rain, Hurr-ied clouds in the hol-low heav'n And

pesante

T1
B1

sed The wit-ness-es of Beau-ty's

cresc. mf

S2
A2

heav-y rain hard-dri-ven. The heav-y rain it hurr-ies a-main And

cresc. mf

T2
B2

face to be: That face, of Love's

f dim. mf

S2
A2

face to be: That face, of Love's

f dim. mf

T2
B2

(Part-bar)

CHORUS I

S1 A1 *dim.* *f* *mf*

heav'n and the hur-ri--cane. Hur-rying wind o'er the heav'ns' hol-low

T1 B1 *dim.* *f* *mf*

CHORUS II

S2 A2 *dim.* *mf*

all pe--ne-tra-

T2 B2 *dim.* *mf*

(Part-bar)

S1 A1 *dim.* *mp* (Coro I tacet)

And the hea-vy rain to fol-low.

T1 B1 *dim.* *mp*

(Part-bar)

S2 A2 *p* *pp* *mp*

-tive spell A--mu-let, ta--lis-man, and

T2 B2 *p* *pp* *mp*

Handwritten musical score for Soprano 2 (S2), Alto 2 (A2), Tenor 2 (T2), and Bass 2 (B2). The music is in 4/4 time and features a melody with lyrics: "or-ac-le, - Be-twixt the sun and moon a my-ste-ry." The score includes dynamic markings such as *mf*, *dim.*, *p*, *ppp*, and *pp*.

8) AMBIGRAMMA: "Madeline"
(Thomas Gordon Hake, 1809-1895)

Handwritten musical score for Soprano 6 (S6), Alto 6 (A6), Tenor 6 (T6), and Bass 6 (B6). The tempo is marked *Largo, fluente*. The score includes dynamic markings such as *mp*, *mf*, *f*, *dim.*, *ppp*, *cresc.*, and *pp*. The lyrics are: "The robe that round her flows Is stirred like drift-ed snows; Its Bree-zes from yon--der tower, Loosed by th'a--veng-ing power, Her rest-less waves her mar-ble fi-gure drape, And all its charms ex-press, In sen--ses hur--ry and a dread im--part. In ter-ror she be-holds Her ev---er - chang-ing shape, To ze---phyr's that car--ess. Her flutt-er-ing rai--ment start In ribbed and bris--tled folds. Its

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Handwritten musical score for Choral 5 Verse, featuring Soprano (S), Alto (A), Tenor (T), and Bass (B) parts. The score includes lyrics and musical notation with various dynamics and performance instructions.

First System:

- Soprano (S):** *cresc.* (v.1) limbs, and lay them bare, — And all their grace and love-li-ness de -- (v.2) tex--ture close and fine — With broi-dery sweeps the bo--soms heav-ing
- Alto (A):** *A.unis.* *A.div.*
- Tenor (T):** *B.div.* *B.unis.*
- Bass (B):** *f* *dim.* *s.div.*

Second System:

- Soprano (S):** *mp* (v.1) — clare. — Nor mo-des-ty it--self — could chide The soft en-chant-ers (v.2) line, — Then tric-kles down as from — a wound, Curd-ling acr-oss the
- Alto (A):** *A.unis.* *A.div.* *s.unis.* *s.div.*
- Tenor (T):** *mp* *p* *mp*
- Bass (B):** *mp* *p* *mp*

Third System:

- Soprano (S):** *S.unis.* *S.div.* *A.unis.* *div.* *unis.* *p* *cresc.* *mf* *dim.*
- Alto (A):** *mp* *p* *mf* *dim.*
- Tenor (T):** *mp* *p* *mf* *dim.*
- Bass (B):** *mp* *p* *mf* *dim.*

Fourth System:

- Soprano (S):** (Half-bar) *mp* *A.div.* *unis.* *ff* **FINE**
- Alto (A):** *mp* *A.div.* *unis.* *ff*
- Tenor (T):** *mp* *A.div.* *unis.* *ff*
- Bass (B):** *mp* *A.div.* *unis.* *ff*

Lyrics:

(v.1) ev--er on-ward glide. — Da capo for verse 2, a/ FINE.

(v.2) quiv-ering waist a-round. —

9) "The Visitant" (Alfred Noyes)

Moderato (l'istesso battuto $\text{♩} = \text{♩. sempre}$) $\leftarrow \text{♩} = \text{♩.} \rightarrow$

S
A

p cresc. mp mf dim.

v.1 Beau-ty for-sakes her sky And wakes, a change-ling, in our realm of

T
B

cresc. mp mf dim.

S
A

mp cresc. f dim. molto

night; Love, in im-mor-tal ec-sta-sy, Dies, to be born in

T
B

mp cresc. f dim. molto

(Half-bar)

S
A

mf mezzo voce normale

worlds of fad-ing light; For, brea-thing mor-tal breath, They

T
B

mf mezzo voce normale

crescendo poco a poco f

S
A

win their heaven at last, and con-quer death. (v.2) From worlds too

T
B

crescendo poco a poco f

Handwritten musical score for a choral piece, page 55. The score is written for Soprano (S), Alto (A), Tenor (T), and Bass (B) parts. The music is in G major (one sharp) and 4/4 time. The lyrics are written below the staves.

First System:

Soprano/Alto: *mp cresc. ... mf dim. ... mp*
 Tenor/Bass: *mp cresc. ... mf dim. ... mp*
 Lyrics: great to grasp They turn to all these dear small mor-tal things With

Second System:

Soprano/Alto: *mezzo voce mp*
 Tenor/Bass: *mezzo voce mp*
 Lyrics: dy--ing mor-tal hands they clasp a mor-tal hand, a small warm hand that

Third System:

Soprano/Alto: *normale p sub. cresc. mf*
 Tenor/Bass: *normale p sub. cresc. mf*
 Lyrics: clings; Know-ing that those who fold Love to' their

Fourth System:

Soprano/Alto: *Ritenu-to molto f dim. ... pp A TEMPO*
 Tenor/Bass: *Ritenu-to molto f dim. ... pp A TEMPO*
 Lyrics: hearts have more than heaven to hold. (v.3) They dwell in

S
A

man's dark mind Lest ab-so-lute light should melt their lives like

T
B

dew; And sight of all things leaves them blind, Ev-en to the

S
A

fa-ces and the flowers they knew. They look through mor-tal eyes to

T
B

save their souls from those un-bound-ed skies. (v.4) So Mer--lin

S
A

T
B

S
A

T
B

S
A

taught me well — Long since, in those old — morn-ing — col-oured woods, To

T
B

S
A

see the mo-ment's mi-ra-cle, And how all beau-ty in one may-tree

T
B

S
A

broods, — And heaven is brought to birth On-ly through less-er —

T
B

S
A

heavens — that walk on earth. —

T
B

10) "The Song of Wandering Aengus" (W. B. Yeats)

Allegro vivace

S
A

mf *mp*

v.1 I went out to the ha--zel wood, Be-cause a fire was in my head, And

T
B

mf *mp*

S
A

cres.

cut and peeled a ha--zel wand, And hooked a ber-ry to a thread;

T
B

cres.

(Part-bar) *mf*

S
A

f *dim.*

And when white moths were on the wing, And moth-like stars were

T
B

mf *f* *dim.*

S
A

mf *mp cresc.* *f*

flick-er-ing out, I dropped the ber-ry in a stream And caught a

T
B

mf *mp cresc.* *f*

(Half-bar) dim. --- mf

S A

lit-tle sil-ver trout. (v.2) When I had laid it on the floor I

dim. --- mf

T B

went to blow the fire a-flame, But some-thing rus-tled on the

f --- mf p sub. cresc. --- mp

S A

floor, And some-one called me by my name: It had be-come a

f --- mf p sub. cresc. --- mp

T B

(Half-bar) cresc. --- mf

S A

glimm-er-ing girl With ap-ple bloss-om in her hair Who called me

cresc. --- f dim. legg. dim.

T B

cresc. --- f

(Half-bar)

S A *cresc.* *mf* *dim.* *p*
by my name and ran And fa-ded through the bright-en-ing air.

T B *mf* *cresc.* *f* *mf* *dim.* *p*
by my name and ran And fa-ded through the bright-en-ing air.

S A *pp subito*
Though I am old with wan-der-ing. Through

T B *pp subito*
Though I am old with wan-der-ing. Through

S A *cresc.* *mp* *mf*
holl-ow lands and hill-y lands, I will find out where

T B *cresc.* *mp* *mf*
holl-ow lands and hill-y lands, I will find out where

(Part-bar)

S A *p* *mf* *cresc.*
she has gone, And kiss her lips and take her hands; And

T B *p* *mf* *cresc.*
she has gone, And kiss her lips and take her hands; And

S
A

walk a-mong long dap-pled grass, And pluck till time and times are

T
B

done The sil-ver ap-ples of the moon, The gol-den ap-ples

S
A

T
B

S
A

of the sun.

T
B

The Clive Strutt Books of Madrigals

Book I: *For Music* (1968) – Texts: Oscar Wilde

Book II: *Wind Flowers:* (1968) – Texts: Oscar Wilde

Book III: *Flowers of Gold:* (1968) – Texts: Oscar Wilde

Book IV: *Flowers of Gold Sonnets:* (1968) – Texts: Oscar Wilde

Book V: *Magdalen Walks* (1968) – Texts: Oscar Wilde

Book VI: *The Silence of Love* (1984) – Texts: Oscar Wilde and Lord Alfred Douglas

Book VII: *Requiescat* (1984) – Texts: Oscar Wilde and Lord Alfred Douglas

Book VIII: *Voces Intimae* (1993) – Texts: Oscar Wilde and Lord Alfred Douglas. There are two versions, one for SATB and one for C-T,T,Barit.,Bass.

Book IX: *Rosa Mystica* (2016) – Texts: Rumi, Aleister Crowley, Oscar Wilde, Dante Gabriel Rossetti, and lines from the Bangor Antiphonary, (Bunting's *Ancient Music of Ireland*), and from *Thunder, Perfect Mind* (a Coptic Gnostic manuscript from the Nag Hammadi Library, 1945).

Book X: *The Star in the West* (2016) – Texts: William Butler Yeats, Aleister Crowley, Dante Gabriel Rossetti, Alfred Noyes, and Thomas Gordon Hake.

Book XI: *Carmina Silvicola* (2016) – Texts: Alfred Noyes.